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NONCONFORMIST CHOIR UNION.

THE

Eighth Annual Festival

WILL TAKE PLACE AT THE

CRYSTAL PALACE,

ON

SATURDAY, JUNE 13th, 1896.

During the morning there will be a **CHORAL COMPETITION**. At 4 p.m. the **GRAND CHORAL CONCERT** will take place on the Handel Orchestra.

The Choir will consist of

4,000 ADULT SINGERS.

VOCALISTS—

Madame BELLE COLE and

Mr. ALEXANDER TUCKER,

With the combined Bands of the Nonconformist Choir Union and the Crystal Palace Company.

Conductor: Mr. E. MINSHALL.

Orchestral Conductor: Mr. T. R. CROGER.

Organist: Mr. ARTHUR BRISCOE.

TICKETS OF ADMISSION, including the Railway journey from London and back, 1/6 each, may be had from the Treasurer, Mr. E. W. E. BLANFORD, 227 & 228, Gresham House, E.C. 1, from any of the Choir Secretaries; or at the Nonconformist *MUSICAL JOURNAL* Office, 44, Fleet Street, E.C.



THE NONCONFORMIST MUSICAL JOURNAL :

A MONTHLY RECORD AND REVIEW
Devoted to the interests of Worship Music in the
Nonconformist Churches.

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Our Competitions.

THE offer of a prize for the best concluding voluntary, has not brought us any very attractive compositions. One would have gained the prize, but the composer forgot the condition that pieces were not to cover more than four pages of the *Organist's Magazine of Voluntaries*. Some of the other compositions sent in had "Sufficient Merit," but they failed because they lacked "suitability." We regret therefore to have to withhold the prize.

Our Next Competition.

INSTEAD of offering a prize for a musical composition, we this month offer a prize of One Guinea for the best article on "The Power of Sacred Music to attract outsiders to our Churches." The following are the Conditions :

1. MS. must be sent to our office not later than June 30th next.
2. Each MS. must be marked with a *nom de plume*, and must be accompanied by a sealed envelope, containing the name and address of the writer.
3. MS. must not contain less than 1,800, and

not more than 2,400 words, which must be written on one side of the paper only.

4. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

5. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit.

6. Our decision in all matters relating to the competition shall be final.

We would call special attention to the Nonconformist Choir Union Festival at the Crystal Palace on the 13th inst. During the morning two choral competitions will be held, which we believe will prove not only keen but interesting. At 4 p.m. the Festival Concert will take place on the Handel Orchestra, when 4,000 adult singers from all parts of the country will form the chorus. The accompaniments will be played by the combined bands of the Union and the Crystal Palace Company. Madame Belle Cole and Mr. Alexander Tucker will be the vocalists. Mr. Briscoe will preside at the organ. Mr. Croger will conduct the orchestral items and Mr. Minshall the choral works.

May we invite the kind co-operation of ministers and deacons in the work of the Union by announcing the Festival from the pulpit on Sunday, June 7. Further we may say that it would greatly encourage all who are thus working hard to improve our worship music if ministers would show their sympathy with the movement by their presence at the Festival. Hitherto very few of them have attended. It may be argued that Saturday afternoon is a very inconvenient time, but surely once in a way even that difficulty could be overcome. A large attendance of our ministerial friends would, we are convinced, greatly encourage and stimulate the singers in their efforts on behalf of their respective churches. We may perhaps point out that the Union is a purely voluntary movement. Not a single officer receives a farthing for services rendered—it is from beginning to end a labour of love. Return tickets, including admission, may be had from any of the choirs taking part, or from our office, price 1s. 6d. each. As the small profit on these tickets goes towards the expenses of the Union, we trust friends will procure them in this way and *not* at the railway station.

As many of the country singers attending the Festival will remain in London over Sunday, the 14th inst., it has occurred to us that a service on the Sunday evening in which those that like may take part would be interesting and useful. It has therefore been arranged to have a special musical service at Westminster Chapel, James Street, Buckingham Gate, S.W. (where Mr. Minshall is now organist), at 7 p.m. Besides well-known popular hymns, some of the sacred portion of the Palace programme will be sung. A cordial invitation therefore is given to all singers who will attend this service, but Mr. Minshall will esteem it

a favour if choirmasters will send him as early as possible a postcard, addressed to 44, Fleet Street, E.C., saying how many singers will attend, in order that proper seating arrangements may be made. Singers will remember to bring their Palace books with them. Westminster Chapel is within two minutes' walk of St. James's Park Station on the District Railway, and the same distance from Victoria Street, along which omnibuses pass from almost all parts of London.

We regret to hear of differences between pastor and organist in a Midland town, which have resulted in the organist and choir leaving. The point in dispute seems to be who shall choose the tunes. The minister claims it as his right. That he should select the hymn is advisable, but it is altogether contrary to custom for him to fix the tunes. Further, in ninety-nine cases out of a hundred the organist is more competent than the minister to decide what music shall be sung.

Our old friend the Rev. G. S. Reaney, formerly minister of Stepney Meeting, but now Vicar of Christ Church, East Greenwich, has a novel idea of compiling a tune book. His view is that what is required in tunes is more melody and less harmony. He says that if he was ever put upon a committee to develop Church music he should suggest that some of the most popular comedians should be asked what was the secret of their tunes that the people so heartily enjoyed them.

We were pleased to hear the very sensible remarks of the Rev. E. J. Dukes at the Congregational Union meeting on the subject of "The Pastor and the Young People." This is what he said: "I hope I shall carry with me the sympathies of all in saying that a pastor should be heartily and intelligently interested in the *psalmody of the young*. Every minister ought to be something of a musician, and as much of a singer as nature and grace combine to make him. Part of his care will be to do what is in his power that the young people may be cultured spiritually by the excellent quality of the hymns, and æsthetically by the excellent quality of the music. The better the hymns and the better the music the more the children like them. It is never necessary to descend to the trivial, jingling nonsense in hymns to tunes which many persons suppose to be the musical level of children, especially at anniversaries. Every child ought to become familiar with one book of the best hymns set to the best music. It is a matter for congratulation that our own 'Sunday School Hymnal' may fairly claim to take the first place, or to rank with the foremost among all such publications, both as regards the quality of its hymns and tunes."

There has never been a time when persons of literary culture and refined taste, and persons hopelessly addicted to a logical method of thinking,

have not found a good deal to criticise in the character of popular hymns and religious songs. From the fine spiritual verses of Cardinal Newman, "Lead, kindly light," to the tuneless but incoherent songs of the camp meeting, nearly every possibility in the way of literary excellence and of nonsense has been reached. Religious liberty has been abused to inflict on the ear jingling jargon, which it would be a waste of time to attempt to understand. It has remained for Commissioner Booth-Tucker to invent a new aspect of the Saviour. Probably it was his recent journey across the Atlantic in a great steamship that inspired his new song, which is printed in the *War Cry*, and is pronounced a successful hymn by the members of his staff. The character of the song is indicated in this verse:

"Jesus is my Steamer,
Who ne'er can sink. In Him
I have embarked and safely
To Heaven's port I swim."

Critics may be disposed to question the lucidity of the first proposition in this stanza, and may want to know why, if Booth-Tucker has embarked in that safe steamer, he proposes to swim. They may point to the deterioration of hymn-writing by comparing these lines with those of Cardinal Newman. The defence would be that Booth-Tucker addresses quite a different audience. It is not necessary, however, to have silly songs, even for the use of the Salvation Army. There is really no reason why all the songs intended for religious uses should not be of a high order—no reason why the common intelligence should be served with anything that is not positively good.

Musicians are of opinion that Messrs. Moody and Sankey have much to answer for in respect to their hymns and tunes. It now appears they have had something to do with the Armenian trouble. In a Foreign Office Blue Book the Consul at Angora says that the troubles between the Armenians and the Turks have been increased by translations of Moody and Sankey's hymns, that the Turks' suspicions of the Christians have been deepened by the Sunday-school verses, and the Christians' ardour strengthened by the fiery lines of the Protestant hymn-book. It is an unexpected assault on a hitherto unassailable fortress, and the bulwarks of revivalism are threatened. The Consul explains that the imagery of Moody and Sankey is a thing which the simple Armenian and the unspeakable Turk do not understand. They interpret the valiant phrases with literalism which gets them into difficulties. They read "Like heroes fight the battle," and then an Armenian goes and finds a Turk to kill. They sing "Hold the fort," and promptly load their pistols. Even "Onward, Christian soldiers" has been taken as an inspiration of rebellion.

Mr. Charles E. Smith, of Regent's Park Chapel, wishes to convey his thanks through our columns to the many friends from the numerous Baptist choirs in London who so ably assisted in

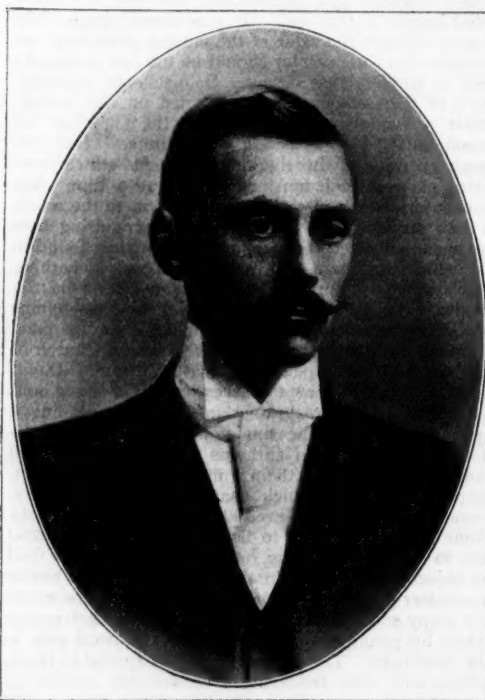
the musical programme at the recent meetings of the Baptist Missionary Society at Exeter Hall.

The late Sir Joseph Barnby was noted for his capacity for smart repartee. The following is a true story. A young contralto who is already known for her very fine voice was engaged at a Handel concert which Sir Joseph was conducting, and in the course of a rehearsal she was singing one of her solos. At the end of the solo she put in a high note instead of the less effective note usually sung. This innovation from so young a performer shocked the conductor, and he immediately asked whether Miss ——— thought she was right in trying to improve upon Handel. "Well, Sir Joseph," said she, "I've got an E, and I don't see why I shouldn't show it off." "Miss ———," rejoined Barnby, "I believe you have two knees, but I hope you won't show them off here."

NOTTINGHAM NONCONFORMIST CHOIR UNION.

THE members of this Union gave the third musical service of this season at the Broad Street Baptist Chapel, Nottingham, on Sunday, April 26th, when there was a large attendance. The choir contained some eighty or ninety voices, and rendered the following anthems: "I heard the voice of Jesus say" (E. Minshall), "Great is the Lord" (Bruce Steane), and "Let the righteous be glad" (R. F. Lloyd). The anthems were creditably rendered, perhaps the best in that respect being Steane's, the second portion of which ("Thou openest Thy hand") was beautifully sung, the fine harmonies being brought out in a most pleasing manner; the two other anthems were also well sung, though there was now and again a tendency to hesitation in the attacks of the bass, this being probably due to the fact that one of the pillars supporting the roof obstructed the view of the conductor. Mr. J. A. Keeton contributed two violin solos, including Raff's well-known, but ever welcome, "Cavatina." Miss A. Thornton sang "God shall wipe away all tears" (Sullivan), and "Light" (Clement Lockrane); and Mr. H. Hunt gave the recit and air "With overflowing heart," "The soft southern breeze," from Barnby's *Rebekah*, also the recit and air "And God created man," "In native worth" from the *Creation*. Miss Thornton and Mr. Hunt also sang Spohr's duet "Children, pray this love to cherish." In the absence of Mr. John Adcock, Mr. Charles Lymn, the organist to the Union, conducted, and the Union is distinctly fortunate in being able to command this gentleman's services as understudy to Mr. Adcock. Messrs. J. F. Blasdale and J. C. Clements presided at the organ and pianoforte respectively. Mr. Wm. Hunt (Chairman of the Nottingham School Board) presided, and in the course of a brief address said that Nonconformists in Nottingham had reason to be grateful for the services which had been rendered to the cause of Nonconformity by the Union, and he trusted that what they had heard that afternoon would commend the Union to their sympathy and help. The collection in aid of the funds of the Union realised £2 11s. 6d. — The fourth musical service of the season given by the above Union, in the United Methodist Free Church, Palm Street, Nottingham, attracted a very large attendance. The Rev. E. E. Coleman presided, and in the course of an appropriate address said that he rejoiced in the existence of the Nonconformist Choir Union, as he did in anything which tended to the improvement of our

church worship, and he felt that the Union contributed largely to that end. It was almost impossible to over-estimate the value of the musical portion of our services, and the minister should be the last person to deny or mitigate that service. Soloists said that very much of their effectiveness depended on the accompanist. A minister should regard the choir as his accompanist, his assistant, his curate. He (the speaker) rejoiced in the improvement which was taking place in their music. There was a time when Nonconformists gave very little attention to the music in their services; but now they were recognising how the music attracted the people, and how they found in it a vehicle for their worship. There was something which swayed them mightily in hymns sung by the people. He believed in well-sung hymns—hymns which aroused the people. He believed in good chanting, and that part of the service of the Church of England always appealed strongly to him. David composed the Psalms that they might be sung, and there was a very great difference between reading a hymn or psalm and the singing of it by the congregation. He believed in anthems when they were well sung, and often found them a means of grace; in fact, there was nothing which contributed more to devotional service. He believed also in an occasional solo. Some people said that to listen to a soloist in chapel was to worship by proxy, but these same people had no objection to praying in a similar manner. Whether a minister prayed or a soloist sang it was "one voice, but many souls." He rejoiced there was that opportunity for young people to bring their musical gifts to the sanctuary. The choir offered gifts special to themselves, and were rendering a consecrated service no less than the preacher. He hoped the time would soon come when all Nonconformist choirs would have a worthy musical service. They did not want *performances*, but what they did want was such a service that the worshippers could feel their souls lifted up thereby. There would come a time when preaching would be at an end. In the better life no man would need to exhort his brother. Possibly a time would come when prayer would be at an end. But praise would never end, so let them cultivate the best songs they could sing, that they might be trained to sing the new song in the better world. The choir, consisting of a hundred voices, under the conductorship of Mr. F. Hill, sang the following anthems:—"All Thy works praise Thee" (Arthur Briscoe), "Blessed are the merciful" (G. R. Vicars), and "I heard the voice of Jesus say" (E. Minshall). They also sang the hymn, "We praise Thee, we bless Thee," to the tune "Trinitas," by Mr. John Adcock. The various items were well rendered, with the exception of a lack of steadiness in the closing fugal movement of the first anthem, and also in the second anthem, the latter being, we think, taken somewhat too slowly. Miss Nellie Oldham, who possesses a sweet contralto voice, gave a beautiful rendering of "He was despised" (*Messiah*), and of Gounod's song, "The King of Love my Shepherd is." Mr. W. E. Towle, who took at short notice Mr. A. Lakin's place, sang in a musician-like manner Sullivan's fine song, "Thou'rt passing hence," and "For ever with the Lord" (Gounod). Mr. B. Sharpe played as violin solos, "Home, Sweet Home," and another selection, which appeared on the programme as a "Fantasia" by Wichtl, but which was in reality a somewhat florid arrangement of our old friend "Robin Adair." Mr. Sharpe is a capable violinist, but we scarcely think the items named were suitable for a devotional service. Mrs. Sharpe accompanied the violin solos on the piano, whilst Mr. Charles Lymn presided at the organ with his accustomed ability. The collection in aid of the funds of the Union amounted to £3 13s. 8d.



Music at Stockwell Baptist Chapel.

STOCKWELL CHAPEL is one of the most influential belonging to the Baptist denomination in South London. It is admirably situated in the South Lambeth Road, amidst a large population of middle-class people. The building is an imposing one. It stands well back from the road, and its Corinthian front is decidedly handsome. The interior is comfortable and well fitted.

The church is closely associated with the name of the Rev. Arthur Mursell, the present minister, who is well known and much respected far and wide, even outside his own denomination. As an eloquent preacher and lecturer he has a great and well-deserved reputation, and his services are constantly in demand by literary and other societies all over the kingdom.

The site was purchased by Mr. James Stiff, of the London Pottery, who also contributed £4,000 towards the £10,000, the cost of the buildings. It was opened in June, 1866, by the Rev. C. H. Spurgeon and Dr. Landels, now of Edinburgh, but then of Regent's Park.

Mr. Mursell was the first minister of the church, his previous pastorate having been in Manchester. During the first five years the congregation worked so hard to free themselves from debt that not only was the £6,000 still owing cleared off, but an organ, costing about £500, was erected. In 1877 Mr. Mursell went to America, and on his return to England he became minister of Cannon Street Chapel, Birmingham; but in 1886 he returned to Stockwell, so that he has altogether presided over the church for twenty-two years.

The organ was built by Hunter, of Clapham. It was opened in 1867 by Dr. E. J. Hopkins. The first organist was Miss Thomson, of Camberwell, the authoress of several musical works, and also of a life of Mendelssohn. On her marriage she removed to Aberdeen. She was succeeded by Mr. E. Chantler, and he was followed by Mr. C. M. Hudson, who worked hard for the musical welfare of the church. It will be remembered that Mr. Hudson won, in 1894, the prize offered by the Non-conformist Choir Union for the best anthem, and the work was performed at the Crystal Palace Festival in that year. Mr. Hudson died last year, and was succeeded by the present organist, Mr. Herbert Newman Grainger (whose likeness we give), who has taken up the work with much spirit and enthusiasm, and has already done much to improve the service of praise. He is an accomplished player, and accompanies with excellent judgment. As a choir trainer, too, he is capable, as is evidenced by the more ambitious efforts of his choristers. Mr. Grainger—who is the son of the Rev. Henry Grainger, formerly assistant minister with Dr. Newman Hall—is a pupil of and deputy for Mr. J. R. Griffiths, of Christ Church, Westminster Bridge Road, S.E. All Mr. Grainger knows he has gathered from Mr. Griffiths' teaching. The result certainly reflects credit upon both. Mr. Grainger plays at Christ Church on Sunday afternoons and at the week-night service. The elaborate services done at that church have, of course, been excellent training. The comparatively simple service of a Baptist chapel is very easy work for him.

The organ at Stockwell is not very good just now. The instrument wants thoroughly overhauling and putting into proper order.

The choir is decidedly a good one. There are about forty members, with an average attendance of thirty-five in the evening and twenty-five in the morning. When we visited the chapel we were particularly struck with the feeling put into the hymns by choir and organist. This seemed to be their strong point. The service itself was very plain, for it consisted of five hymns and a very simple anthem, so we had not much opportunity of judging of the full powers of the choir. The anthem was taken from the Old Weigh House Anthem Book, the selection in use here. Surely something more modern might with great advantage be now introduced. We understand that at the morning service the Te Deum is usually sung, the settings by Dykes, Hopkins, Stephens, and Jackson being the favourites. Occasionally at the evening service a sheet anthem is taken. But why is there no chanting? The Baptists generally are very slow in introducing this very inspiring item of the musical service. We hope that ere long chanting will be heard in all their chapels. The long-talked-of and much-needed hymnal will no doubt provide for this improvement in their worship music.

The choir occasionally give concerts in a few of the neighbouring chapels, and thus give a helping hand to some of the poorer "causes." We heartily commend this mission work.

It was very satisfactory to us to hear pastor and

organist speak so well of each other. Mr. Mursell has a very high opinion of Mr. Grainger, and thinks he is doing excellent work. On the other hand, Mr. Grainger says that Mr. Mursell is an admirable man to work with. This augurs well for the future prosperity of Stockwell Baptist Chapel.

How to keep on good terms with everybody.

BY GEORGE H. ELY, B.A.

"As much as lieth in you, live peaceably with all men."

IF we do not grudge our guineas, we can get lessons from masters and petty masters in this, that, and the other practical branches of the organist's art. And yet, has it occurred to anyone beside myself that we have been in danger of missing the one thing needful? For, while to play an accompaniment is not impossibly difficult, and as for conducting a choir, that, like reading and writing, "comes by nature," the great and sometimes insuperable difficulty for the organist, and the one in which he has been as yet left without a helping hand, is just that which is put at the head of this paper—"how to keep on good terms with everybody." And the reason why we have been left without assistance is not perhaps difficult to guess at. For our teachers, while confident in their ability to conduct a choir or play an accompaniment, are not so sure that they possess the secret of a peaceable life, and, like wise angels, fearing to tread the unaccustomed path, they leave it clear for impetuous fools.

But I would not have it thought that I am disposed to commit the Dogberryan indiscretion of writing myself down an ass. If the truth were known, perhaps I less than most men possess that dear secret of a peaceable life. Certainly I claim no right, I disclaim the very wish, to speak as one having authority—to say with pedagogic assurance, "This is the way; walk ye in it." No; I wish merely to suggest out of my own experience a few points for the consideration of my brother organists, to whom the apostolic injunction which serves for text is, more than to most men, necessary.

It may be well to begin with a negative, and show how *not* to keep on good terms with everybody. There is a fable of an old man, a boy, and an ass. The old man was riding the ass, the boy trudging by his side. "What a brute," remarked a wayfarer, "the grown man to let the young boy toil on foot." The remorseful old man dismounted, and was succeeded on the ass by the boy. "How unfilial," remarked a wayfarer, "the boy to let his poor old father walk." Forthwith both took seat on the patient beast. "What monsters," quoth a wayfarer, "the two humans, so to oppress the poor creature." Whereupon dismounting, the old man flung the ass over his shoulders. "Hi! the man's mad; off with him to Bedlam!" And the appended moral—just as one writes under a drawing, for assurance sake, "This is a cow,"—runs, "He who would please all, pleases none"—a lesson which the organist should get by heart. If a man cannot serve two masters, still less can he serve a multitude; and

the organist who sets himself to please minister, deacons, choir, and congregation, will succeed in setting them all by the ears. And indeed, deliberately to set before him as his aim the mere pleasing of his employers, is to demoralise himself, and court disaster. The obsequious man, all smiles, squeezable, Protean like a jelly-fish, all things to all men, brings himself into contempt with himself and his neighbours. His sincerity is suspected; no one trusts him; he becomes a nonentity.

From the above fable some would deduce the maxim, "Pay no heed to your critics;" but such a deduction would be illegitimate. For eagerness to please one's critics, and readiness to consider what they have to say, are totally different mental attitudes. To shut himself up in his own self-sufficiency, and, like a hedgehog, oppose nothing but bristles to the touch, is as dangerous and indeed as fatal to an organist's well-being as the opposite expansiveness. A musician is often tempted to resent criticism from anyone who is not a musician also, and no doubt in the majority of cases the criticisms of the man who confesses that his only qualification is that "he knows what he likes" are, not much worth. Nevertheless, placed as he is, and remembering that his duties are not solely concerned with pure music, the organist will do well at least to hear patiently the views of his self-constituted critics.

Do thy day's work; dare
Refuse no help thereto, since help refused
Is hindrance sought and found.

Now let us look at the organist in his fourfold relation to minister, deacons, choir, and congregation, and endeavour to see how, as far as in him lieth, he may live peaceably with them all. First, the minister. The first thing for an organist to do is to accept cheerfully the conditions of the case. There has recently sprung up a disposition to regard the minister and the organist as on an equality—fellow-workers, each at the head of his department, and each bound to a policy of non-interference with the other. Whatever is to be said for this as a theory, in practice it does not and never can work out. The relationship is rather that between a general and his chief of staff. There will be friendship, confidence, sympathy, camaraderie between them, but in the background there will always be, on the one side authority, on the other subordination. The sooner an organist frankly recognises that ultimate fact, the better his chances of an undisturbed career.

At the very outset he should seek to establish a cordial understanding with the minister. That, of course, very much depends on the minister. Some ministers are icebergs, blocks of granite, theological treatises in black coats, whom it is impossible to thaw, to soften, or to comprehend. But others are men first and ministers afterwards. Two of the pleasantest years of my life were spent with a minister of the latter sort. Immediately after my appointment as organist of his church, he invited me to tea, introduced me to his wife and family, and took care that not the faintest odour of "shop" polluted the atmosphere. His wife did not even ask me to perform on her piano—a piece of good breeding by no means too common. On that evening we were

not minister and organist, but man and man. We became friends at once, and when we afterwards met to discuss matters of policy, we had not to approach one another in that tentative, groping way that is too frequently necessary. When the minister is a man with whom it is impossible to be cordial, all that the organist can do is to put up with him, so far as he can do so without loss of self-respect. No minister has the right to expect his organist to go against his conscience as an artist; and if the parsonic interference does go such lengths, the organist has a clear choice before him; either to submit against his better judgment, or to rebel and (in all likelihood) offer himself a martyr for the cause of art. Which course he elects to take is entirely a matter for himself.

Secondly, as to the deacons, elders, stewards, or those in similar authority. Speaking generally, a peaceable life with deacons is only possible by keeping carefully out of their way. The moment an organist begins to discuss musical matters with deacons, the air fills with thunder, sparks fly, and there is a great commotion. I do not wish to bring an indictment against a whole nation of deacons; it is a fact that the average deacon is heart and soul commercial, and can neither understand nor appreciate the non-commercial considerations which weigh with other men. I am not saying that *all* commercial men are so. There are men who are diligent in their business without the commercial spirit permeating their whole nature. I know a business man who is one of the finest musicians in his town; another whose tastes are wholly literary, and who has an unusually remarkable collection of books; yet another who, while neither musical nor in any sense artistic, is broad-minded, open to new impressions, totally free from egotism, and withal a man of overflowing kindness and benevolence. It is not that kind of business man the organist should leave severely alone; it is the man whose soul is so subdued to what he works in that it has contracted, shrivelled like the stale kernel of a nut.

Thirdly, in regard to the choir. Space would fail me to consider even a small proportion of the many circumstances which arise in the intercourse of an organist with his choir. The golden rule, one would say, for achieving a peaceable life is, "Be patient and considerate." It is a difficult matter to project one's self into the circumstances of another. It requires patience and considerateness for the organist to understand and sympathise with the difficulty of one of his basses in singing the right note. When two sopranos quarrel about their seats, when one of the best voices persistently neglects to attend the practices, no little patience and considerateness is required to smooth things down, to enforce regularity without seeming to be strict. There are times when it is necessary to put the foot down firmly, but it can be done with a smile. The best choirmaster I ever knew had so deft and delicate a way of conveying his reproaches, complaints, admonitions, that on reflection one wondered how in the world he had been able, without more masterful show of authority, to maintain such perfect discipline, such unbroken harmony, and to achieve such excellent results. He had none of that sickly

suavity which seems to be more feline than human; he was not one of those who go softly and give one the "creeps"; he had that saving quality, humour, and indeed it is to that that I am inclined to ascribe his remarkable success. A whimsical word, a quaint turn to a sentence, would often provoke a smile on the sourest countenance. Humour, unluckily, cannot be acquired; those who are devoid of it must trust to patience and the ordinary courtesies.

The organist must take care to have no favourites and to keep outside of all cliques. Personal friends among his choir he is bound to have, but so far as possible he should allow no hint of it to escape him in public. If green jealousy once gets a footing among a choir, all hope of a peaceable life may be abandoned. To the organist every member of his choir should be just a voice until the choir practice is over. (He should be particularly careful not to see the same young lady home two nights in succession.) If there are animosities among the choir, as too often there are, he must shut his eyes to them. If appeals are made to him on questions of personal disagreement, in most cases it will be wise to excuse himself from coming to any decision. Privately he may often advise individuals with success, but to umpire publicly is not only *ultra vires*, it is renewing of strife. "Settle it yourselves, my dears," an old choirmaster used to say when two inimical young ladies brought their dispute to him. And he laughed and waxed fat, and lived peaceably with all men.

Finally, a word as to the congregation. The golden rule is, "Believe one-tenth of what you hear, and keep your mouth shut." Every congregation contains its busybodies and its gossips, ready to hear anything and everything about their neighbours, and to repeat it with additions. The organist who lends himself to their miserable tittle-tattling ways throws away all chance of a peaceable life. A hasty, unconsidered word will be carried the round, will be magnified and distorted, and by and by the unlucky speaker will find a host of unsuspected enemies rising up against him. And if you happen to hear such tattle, not only do not repeat it; forget it as soon as you can. One organist I knew spent a great part of his time in retailing at one house what he had heard at another; not with impunity, as events proved. One-tenth of what is heard is a very fair proportion to be believed. Only the other day, if I had believed my informant, I should have thought a certain family proud with the insolence of riches, vain, priggish, insufferably condescending. I found them in fact, when I came to know them, none of these things indeed, but more refined than their calumniator, full of humanity and kindness, and, in short, one of the most simply true, unassuming, and delightful families I have had the privilege to know.

To sum up the whole matter, the secret of a peaceable life seems to lie in the possession of sincerity, patience, and tact. A man who has not the courage of his convictions is doomed to be sport for the Philistines. The man who is in too great a hurry, who does not make allowances, who tries to govern with the foot-rule, will alienate the affection and the sympathy of those whose sympathy and affection are most worth

having. The man who, well-intentioned it may be, goes blundering on, treading on tender corns, upsetting well-stocked apple-carts of prejudice and prepossession, will infallibly bruise his own shins ere he gets through. The man will succeed in living peaceably with all men who does his duty pleasantly and without ostentation, who has firm convictions and a steadfast courage, who, while not too ready to argue, can speak his mind without bitterness, who takes things as they come, and makes the best of them. Such a man will get along comfortably with princes; he will spend a tolerable life even among mean men.

Passing Notes.

ONE has heard so often about Chopin's so-called "Method of Methods" for the pianoforte that the little information given regarding it in Jean Kleczynski's new book will be welcomed by teachers and players generally. Pianists up till now have been struggling all their lives against the inequalities of their fingers as to strength and length, and especially against the weakness of the third finger. According to Chopin's idea the struggle is vain and unnecessary. No one, he says, notices inequality in the power of the notes of a scale when it is played very fast and equally as regards time. In a good mechanism the aim is, not to play everything with an equal sound, but to acquire a beautiful quality of tone and a perfect shading. For a long time players have acted against nature in seeking to give an equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger at the other extremity of the hand. The middle finger is the main support of the hand, and is assisted by the first. Finally comes the third, the weakest one. As to this Siamese twin of the middle finger—bound by one and the same ligament—some players try to force it with all their might to become independent, a thing impossible, and most likely unnecessary. There are many different qualities of sound, just as there are several fingers. The point is to utilise the differences; and this, in other words, is the art of fingering. Such, in brief, is the "Method of Methods." It is interesting, but I am afraid it is not convincing; certainly in these days of virtuosity it is not practical. You cannot build up a technique such as is now required without coming into conflict with nature. The pianoforte is not, as Chopin evidently assumes, in the scheme of nature; nature did not provide us with hands specially adapted to the modern keyboard, and if we *must* be pianists—first-rate pianists at any rate—we must leave courtesy to nature out of consideration. It seems a pity, but there is no help for it.

This question of the fingers suggests a few remarks on the growing system of introducing foreign fingering into English editions of musical works. The reasons which have been put forward—by Mr. Cummings and others—in favour of the new departure seem hardly weighty enough for a change involving so many com-

mercial and artistic interests. The main reason is, of course, said to be that the want of uniformity is inconvenient to students and players; and that, as the foreigner cannot be expected to change for us, we must change for him. Well, I don't see why we should yield to the foreigner in this matter more than in any other. Musical England, I should say, is big enough and important enough to be able to enjoy and use profitably its own methods, especially if they be good ones. Moreover, the history of the subject in England proves conclusively that we rejected the foreign system of fingering long ago, and adopted in its place that which is now in general use. Until Robert Falkener published his "Instructions for Playing the Harpsichord," in 1762, the fingers were always numbered from one to five; Falkener marked the thumb with a cross, and the fingers one to four. His method proved so acceptable to the common sense of the English people that it was adopted in a new edition of a rival publication, "The Compleat Tutor for the Harpsichord," which had hitherto used the old fingering. When Clementi came to this country in 1766 he at once espoused the new system of Falkener, and in this he was followed by Dussek, Cramer, Steibelt, Hummel, and other leading writers for the pianoforte. Now, more than a century after, we are asked by Mr. Cummings and others to return to the "good old English method"—in other words, to what our predecessors in effect declared to be the imperfect old German method. I hope we will do nothing of the kind, and if certain publishers persist in foisting the foreign fingering upon us against our wish we must in self-defence adopt the very proper remedy of the boycott.

For the last two or three weeks I have been buried deep in the pages of Mr. Henry Davey's recently published "History of English Music." It is a book that requires a certain heroic fortitude in the reader, for Mr. Davey has got together his materials with an almost Teutonic lavishness of detail, and one feels at times tempted to throw aside the volume in sheer despair of weariness. Mr. Davey, besides, is a violent partisan, with a dogmatic, John Bull assertiveness that would be irritating were it not amusing. I am not prepared to say how often he declares that John Dunstable "invented" counterpoint (imagine the "invention" of an art like counterpoint by any one person!), but I am prepared to take Mr. Fuller Maitland's word for it that the statement appears something like two dozen times in the early part of his book. And as with this, so with other of Mr. Davey's fads: when he thinks he has made a point he must needs prick us with it at every turning. We are told at least three times about Macaulay's "entire omission of music" from a certain chapter in his history; and if we do not remember to the end of our days that Burney had "a singular dislike to madrigals," it will not be Mr. Davey's fault. Unfortunately, too, the book is written in a style of English that can only be described as slipshod. Certain musicians had "the art of thriving in the world;" nowadays "everything is made easy for a talented man to come forward." Moore "invented the down-trodden and weeping Erin." We read of its being

"strange that Gilbert should so persistently prevent the operas from Continental success;" and many choral societies languished "since Dissent and the Low Church party began to lose their narrowness and weaken." Yet Mr. Davey has the daring to declare that one of Hawkins' faults as a musical historian was that he lacked "literary skill"! Stevenson might, without fear, charge Scott with writing in a slovenly style, but there is assuredly more glass about Mr. Davey's house than about Sir John's.

Notwithstanding all this, the "History of English Music" is an admirable work, with a wealth of interesting matter that one finds it convenient to have under one cover. Specially valuable is Mr. Davey's defence of the Puritans in the matter of church music. Admitting, however, as he admits, that these somewhat misguided enthusiasts had a violent dislike to ecclesiastical music, and that they suppressed it so far as they could, there does not seem to be any special necessity for a defence on other grounds. Some musical historians, it is true, have assumed that all music was suppressed because church music was. But the assumption is unfounded in fact. It does not necessarily follow that though the Puritans disliked the Cathedral service and the organ they disliked music outside the Church; and there is plenty of evidence to show that the exercise of the art in what might be called the secular walks of life was as much unquestioned then as it is now. Cromwell, Milton, and Bunyan, three very diverse types of Puritan, were all enthusiastic musical amateurs in different ways. Even Prynne himself, who was perhaps the most rabid of his class, admits that "musicke of itself is lawfull, usefull, and commendable"; while another Puritan author of the period declares that "Musicke is a chearefull recreation to the mind that hath been blunted with serious meditation." In short, the Puritans did no harm to the art except in connection with the Church, although indeed that was serious enough. That the organs were removed from the churches is true; that the choirs were disbanded is true; that the choir-books of at least four cathedrals were destroyed is true; that the theatres were closed is true. But that music was forbidden, or even discouraged, is not true. Why then, as Mr. Davey asks, have the Puritans been so maligned? Mainly because the popular imagination takes a salient point, and is apt to generalise from that point. The light and shade, the modifications and the details are overlooked. The Puritans objected to music of one particular kind for one particular object; and popular prejudice will have it that they necessarily objected to music at all times and in all places. A false notion of this kind is not readily corrected, but Mr. Davey has done all that can possibly be done towards that end, and his version of the matter must claim the attention of all future historians who may have to deal with the subject. At the same time it is quite impossible to defend the Puritans for their treatment of church music. It may have been a fine thing for Cromwell's soldiers to pull down the organs and barter the pipes for beer, but I should not think that the action helped anyone on the way to heaven.

I was somewhat surprised on turning over a volume

of the "Dictionary of National Biography" the other day to find that Harriet Auber, from whose pen comes the beautiful Whitsuntide hymn, "Our blest Redeemer, ere He breathed," has escaped the editor of that monumental work. A year or two ago I tried to collect some information about Miss Auber, but was not very successful. What little is already known of her we owe to the Rev. H. Auber Harvey, rector of Tring, whose father edited the work in which her hymns were first printed. She was born in London in 1773, and died in her eighty-ninth year in 1862. She passed all her days in quietude and seclusion, and spent the greater part of her long life at Broxbourne and Hoddesdon, Herts, where I am glad to find that her memory still survives among some of the older residents. The Vicar of Hoddesdon, the Rev. P. E. S. Holland, informs me that Miss Auber's grave is "embowered in rose bushes," which he has had thinned out so that her tombstone may be more clearly seen. Mr. Holland also remarks that Miss Auber wrote some verses of her hymn upon a pane of glass in the house she occupied at Hoddesdon; but although the pane was to be seen some twelve years ago, it has now disappeared, no one seems to know when or how. The owner of the house opposite the vicarage says in a letter to me: "I knew Miss Auber well, and her elder sister, Catherine, too. They were both charming old ladies, full of intelligence and kindness, and the delight of all the friends and neighbours who had access to them." No doubt much more that is pleasant and interesting might be gathered in the little village if one were on the spot. Curiously enough Miss Auber's only published work bears exactly the same title as a volume issued a few years later by the Rev. H. F. Lyte, author of the hymn, "Abide with me." Both volumes were called "The Spirit of the Psalms," and both aimed at giving a compressed version of select portions of the Psalter. The original of "Our blest Redeemer" is in seven stanzas, but in most collections the hymn is given in an abbreviated form, and with the Doxology added by the editors of "Hymns Ancient and Modern." By the way, when writing last month about "From Greenland's icy mountains," I omitted to say that Heber directed the hymn to be sung to the tune of "Twas when the winds were roaring." Does any one know this tune?

J. CUTHBERT HADDEN.

LEARN TO SING.—Thousands of persons might learn to sing who never knew that they had voices. The human voice, cultivated to such extent that it can be used comfortably to express emotion in song, is the most precious gift which one can have. Beautiful eyes, lovely complexion, graceful figure, and all other things which we look upon as desirable are as nothing to a sweet voice. How can one best interest a gathering of cultured guests; how best serve in the home to lighten its cares; how best participate in the service of the church; how stimulate and stir into activity sadness or crushed lives; how do anything of higher life better than through voice and music? But a few in each city or town know what it is to sing well. Why is it? Because no one tells the possessor of a good voice of his fortune, until after he has become absorbed in business, or she has become engrossed in household cares.

Causerie of the Month.

It was a small Scotch watering-place. Some of the youthful residents were forming an amateur orchestral society, and had invited an immigrant Hungarian of musical taste to undertake the conductorship. The night of the first practice arrived, and the young men and maidens made a brave show. The enthusiastic foreigner was delighted with the promise of a good season's work, until he lifted his baton for the first piece. The result was a burst so inharmonious and disconcerting from the band that the poor conductor raised his hands in horror. "Stop!" he cried, "we will begin again." A second time he gave the signal for the start; the second result was even more excruciating than the first. Flinging down his baton, the frenzied Hungarian thrust his fingers into his ears and fled from the room. After a minute of breathless suspense, the secretary went out to find him. He found him in a little ante-chamber, still with his fingers in his ears. The secretary began humbly and blandly to reason with the poor man; but was interrupted before he had spoken many words. "*Do you zink I am ze Holy Ghost? do you zink I am ze Holy Ghost?*" was the reiterated cry of the forlorn foreigner. Not another word would he say. He made no other attempt to conduct that amateur society, and I have not heard whether anybody took in hand to sort or clarify his theological notions.

*

As a companion to the bits of advice gratis I quoted last month, there should not be omitted the following counsel to the orchestra at large: "Take your time from the first fiddle; never mind the conductor—he's nobody! Start off *con spirito*, and keep it up well. You may bring out a little stronger, if you can, upon the fortissimos; but never mind the pianos and pianissimos; run over *them*. An Englishman scorns to have his tongue tied; why should he have his fiddle-strings? Besides, what's the use of writing notes that are scarcely to be heard? Fetch them out, and if they *are* good, the more they are heard the better; it's only the thief that hides his face; so fiddle away, and if the people say you 'rasp,' tell 'em they know nothing about it. I heard the horn-player in the opening movement to the overture to *Oberon*, some time ago, most heroically defy and set at nought the *il tutto pianissimo possibile* with which Weber deemed it necessary to preface the performance. What was that to him? He was in possession of a fine-toned instrument; and who was to know it, if he did not let it be heard? So he gave tongue right manfully. To be sure, it *did* astonish the natives, who had rather prematurely prepared their ears for the soft and distant singing of the fairy horn; but that could not be helped. It's all very well to talk about sacrificing the interests of the *one* for the welfare of the many, but let me tell you it won't do. I consider the horn-player perfectly justified in seizing upon the three first notes of the overture; they were written for him, and why should he not do as he likes with his own? If people don't like to hear it, let them stop their ears until he has finished."

Many of our poets have discoursed eloquent music of their own and have written largely of music in general, but probably Milton and Browning alone possessed any technical skill. An elaborate and interesting essay might, perhaps, be written about Browning and music, and the writer would, I think, have to confess that in not one word has the poet exhibited that little knowledge which is to novelists (as has been shown) so dangerous a thing. Browning is confessedly a difficult poet, though many of the passages which are at first sight difficult become perfectly clear on the second or the third reading. One short poem of his, "*Master Hugues of Saxe-Gotha*," is one of those poems in which one has, as it were, to read between the lines. An organist, alone in his loft at the conclusion of service, plays a fugue of "*Master Hugues*" as his concluding voluntary, and holds an imaginary conversation with the composer.

"Answer the question I've put you so oft:

What do you mean by your mountainous fugues?"

He describes, most dexterously and felicitously, the course of the fugue he has just played—"Your masterpiece, hard number twelve"—with its "affirming, denying, holding, risposting, subjoining," and says—

"So your fugue broadens and thickens,

Greatens and deepens and lengthens,

Till we exclaim—'But where's music, the dickens?'"

(This organist must have been an honest Philistine!)

He goes on—

"Seems it surprising a lover grows jealous—

Hopes 'twas for something his organ-pipes sounded,

Tiring three boys at the bellows?"

"Is it your moral a life?"

He suggests that the intricacies of the fugue represents the "zizzags and dodges," the "ins and outs," of the subtle web of life, while all the while there must be somewhere neglected, hidden—a music representing "*Heaven's earnest eye*," "*God's gold*," truth and nature. He concludes—

"Hugues! I advise *mea poena*

(Counterpoint glares like a Gorgon)

Bid One, Two, Three, Four, Five,* clear the arena!

Say the word, straight I unstop the full-organ,

Blare out the *mode Palestrina*."

The whole poem seems to me an admirable plea for the natural as against the artificial in music, and proves that Browning was quite at one with those critics of the present day who run full tilt against the academic and contrapuntal school.

*

Charles Dibdin, in one of his entertainments, used to relate a laughable story of some Cornish men whom he once met. Seeing that they had with them music-books and instruments, he asked where they were going, and was told that they were going to church to practise for Sunday. On further asking whose music they sang, he was told it was Handel's. "Don't you find Handel's music rather difficult?" said Dibdin. "Yees, it war at first, but *we altered un*, and so we does very well with un now."

CORNIO INGLESE.

* The five parts of the fugue.

The Rev. Silas K. Hocking on "Singing."

SPECIAL musical services were held at the Methodist Free Church, Southport, on 26th April last, when, preaching from the text, "They sing the Song of Moses and the Lamb," the well-known preacher-novelist said, "Song has always been, and will doubtless always remain the highest expression of religious emotion. We could hardly imagine truly religious people meeting anywhere or under any circumstances without singing. It is just as natural for God's people to sing as it is for new-born infants to cry. It is the natural instinctive language of the soul. Not the language of a mere mood or impulse or passion, nor the language of one particular set of circumstances—it does not matter under what circumstances God's people may meet, their deepest emotion will find expression in song. The disciples of our Lord after celebrating the last supper sang a hymn, not a jubilant hymn in all probability, they were not in a jubilant mood. They seemed just then certain of nothing. Everything appeared to be slipping from under their feet. Their hearts were full of a nameless pain—an unspoken dread, and yet they sang; they could express their emotion better in that way than in any other.

"Paul and his companion in the jail, with their feet fast in the stocks and their backs smarting with recent stripes, found themselves breaking out into songs. They could not sleep. Sleep was impossible under such circumstances. With lacerated flesh and cramped limbs they were compelled to keep awake, and by an inward compulsion they were compelled to sing. It was such an honour to suffer for their Lord that their joy overmastered their pain, and made midnight vocal with their melody.

"Later still the persecuted Christians sang out their grief and their joy in the gloomy Catacombs of Rome, immured among the dead, and living in perpetual darkness. The deepest emotions of their souls were bound to find expression, and they sang out their hope and their longing in that ear which is ever open to the voice of His children.

"Cromwell's soldiers marched forth to battle singing as they went, and John Wesley's converts kept their faith alive, and drew crowds to their meetings by their simple, soul-stirring songs.

"Hence when my text tells me that the great multitude of the redeemed sing together a great full-throated jubilant song, it is not a declaration to awaken surprise. Whether this apocalypse be a picture of the Church triumphant in Heaven, or whether it be a picture of a church triumphant on earth, whether the New Jerusalem be set up in the skies, or whether it be set up here among the tents of men, one thing is certain that a triumphant church is bound to sing. It is the vital air of religious emotion, the natural, spontaneous language of the soul. The ocean can no more keep from rolling than can God's Church keep from singing."

Inspired by such preaching as this the musical doings at Mr. Hocking's church, under the able direction of Mr. Crompton, and the kind assistance of Mr. and Mrs.

J. J. Barlow, have attained a high degree of proficiency.

Mr. Hocking is shortly leaving Southport, and will settle in London, where he intends largely developing his literary work; hence he will not undertake the care of a church, but most of his Sundays are filled up with preaching engagements in various parts of the country for a good time ahead. Such a preacher can no more stop preaching than can the soul stop singing.

Nonconformist Church Organs.

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Great Organ.

	Feet.
Double Diapason	16
Open Diapason	8
Violin Diapason	8
Clarabella	8
Dulciana	8
Principal	4
Harmonic Flute	4
Piccolo	2
Clarinet	8

Swell Organ.

Lieblich Bourdon	16
Open Diapason	8
Lieblich Gedacht	8
Salicional	8
Voix Céleste	8
Gemshorn	4
Mixture	III. ranks.
Cornopean	8
Oboe	8
Tremulant	

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Open Diapason	16
Bourdon	16
Bass Flute	8

3 Compositions to Great.

2 Compositions to Swell.

1 On and off Great to Pedal.

Patent Tubular Pneumatic throughout.

THE SWEDISH NIGHTINGALE.—Edward V. Eccles, the veteran American musician, who died recently, was fond of telling this anecdote of his youth: "It was about the beginning of the war," he invariably began. "I was then a clerk in a large music-publishing house on Chestnut Street. One day a well-dressed, quiet little woman entered the store and asked me to show her some music of a classical nature. We struck up quite a conversation, in the course of which I asked her if she had heard the great Jenny Lind, who was then the talk of the town. She laughed and said, 'Oh, yes, I have heard her. Have you?' I told her that I hadn't had that pleasure, and that I had very little prospect of hearing her, the price of admission was so high. She laughed again, and then she handed me a song she had picked out, and asked me to play the accompaniment for her while she tried it. She sang so beautifully that I played like one in a dream. When she had finished she thanked me, and, with a rare smile, she said: 'You cannot say now that you have never heard Jenny Lind!' She thanked me again, and left me dumb-founded."

The Synthesis of Hymn Tune Melodies.

By ORLANDO A. MANSFIELD, Mus.Doc.T.U.T., L.Mus.L.C.M.,
F.R.C.O., L.T.C.L.; Author of "The Student's Harmony,"
etc., etc.

THE present article, as may be inferred from its title, is the exact converse of that which appeared in these pages in March and April last. Then the subject of hymn tune melody was discussed from an analytical standpoint, whereas we now purpose to look upon it synthetically. In other words, our former article explained the method by which a melody could be *reduced* to its original constituents, while the present essay is an attempt to show how a melody may be *constructed* from the simplest musical combinations.

We have already shown that the germ of a melody is termed a motive and must contain at least one accented beat. Further, we remarked that every phrase or section must contain at least two motives. Starting with these postulates we now observe that the two motives may, or may not, bear a certain relation to one another. In the former case they would be termed parallel, in the latter we will use the term oblique. Parallel motives, other things being equal, are generally preferable to oblique, because rendering the phrase or section constructed by them more symmetrical as regards appearance and more interesting and pleasing as regards effect. The exclusive employment of oblique motives is comparatively rare in good melodies, and even if one phrase or section is formed of oblique motives, one or both of the latter will be parallel to one or more of the motives of another or following phrase.

We will now illustrate our meaning by reference to the third line of the old psalm tune, *Salisbury*, (B.T.B. 41).



Here the motives are indicated by dotted lines and the sections by slurs, the whole line forming a complete initial phrase of a musical sentence. Our readers will observe that all the motives are parallel to one another. Hence the two sections are parallel. When this is the case, or when two phrases (or even two short sentences) are parallel, we have what is termed a sequence, of which we hope to have something to say in another article. We should also observe that in the example just given the parallelism of the motives is caused by each motive consisting of two notes descending a third, and by each motive being one degree of the scale lower than its predecessor. But parallelism may be produced by motives of similar outline ascending one above another, as in the fourth line of *Newcastle* (C.C.H. 20). Here there are four motives, each consisting of two notes, and parallelism is produced by taking each motive a third higher than its predecessor. This gives us an ascending sequence instead of a descending one as illustrated in our first quotation. The second example, to which we have merely alluded, involves a change of key, a feature which often accompanies parallelism of motives, sections, or phrases.

This parallelism of motives, or of longer melodic combinations, may also be secured by contrast quite as well as by sequential repetition. The simplest form of contrast is that in which two motives are similar in outline but differ as to the numerical value of their intervals. For instance, the first four notes of the tune *Dundee* may be looked upon as being parallel to the second four, but contrast is exemplified by the fact that the first two notes are distant a third while the fifth and sixth notes are only distant a second. It will be observed that the first of these motives is identical with that contained in the third line of *Morning Hymn*. The most effective method of obtaining contrast between parallel motives is that of employing inverse movement. This is capitally illustrated in the sixth and eighth lines of the tune *Houghton*, where, in the sixth line, the ascending motive of three notes and the descending motive of two is answered in the eighth line by a descending motive of three notes and an ascending motive of two. Sometimes parallelism by contrast is secured by the employment of augmentation or diminution of the time value of the notes of which the motives consist. This is the case in the initial notes of *Winchester Old*, in which a motive formed by two notes ascending a third is followed by a motive consisting of two notes of lesser value descending a second. This combination of varied time value with inverse movement is comparatively common. Oblique motives are generally used to alternate with parallel motives, and are so common as to need no further mention here.

But we must not suppose that only consecutive motives are parallel. More frequently, as we saw in the sixth and eighth lines of *Houghton*, it is the first motive of a section which is parallel to the first motive of another section, and the second motive of the first section parallel to the second motive of a second. This is also the case in the third line of Turler's *Westminster*. Parallelism between the last motives, of two sections may be seen in the third line of the tune *Franconia* by comparing the third and fourth notes of that line with the seventh and eighth notes of the same. But even here the alternate motives may be said to be parallel, for the first motives of both sections (*i.e.* the first and second notes and the fifth and sixth notes) are parallel by contrast of the numerical value of their intervals, the constituent notes of the first motive leaping up a fourth, and those of the third motive (first motive of second section) ascending a second.

Having shown how sections or strains may be constructed from parallel or oblique motives, we next observe that phrases are made up of parallel or parallel and oblique sections. When all the motives, or every alternate motive of two sections are parallel, it follows that the sections may be parallel, *e.g.* the sixth line of Sir John Stainer's beautiful tune *Magdalen* or the third line of *Westminster* already alluded to. But, like parallel motives, it is not always consecutive sections which are always parallel. In our previous article we saw that every sentence consists of two phrases, and each of these phrases was generally (though by no means always) divided into two sections. Out of the four sections which are generally

to be found in a sentence it sometimes happens that every alternate section is parallel, *e.g.*, the first two lines of Dr. Dykes's *St. Cross* (C.C.H. 142). At other times the first and third sections (*i.e.* the first sections of the initial and responsive phrases) are oblique, while the second and fourth sections (*i.e.* the second sections of the initial and responsive phrases) are parallel, *e.g.* the latter sections of each of the first two lines of Dr. Dykes' *Rivaulx* (C.C.H. 147). The reverse of the process we have just been describing is, however, occasionally adopted, the first sections of the initial and responsive phrases being parallel and the second section oblique, *e.g.*, the first two lines of the tune *Lauds* (C.C.H. 131).

In sentences of two phrases, in which the initial phrase is divided into sections and the responsive phrases not so divided, it often happens that the two sections of the initial phrase are parallel. This is the case in the third line of *Westminster*, the fourth line not being divided into sections. In the first four lines of *Leoni* (C.C.H. 57) the first and second sections of the initial phrase and the first section of the responsive phrase are all parallel, the parallelism, however, not extending to the final motive of the second section. In sentences of three phrases, the first two phrases are generally divided into sections. Of these sections (as exemplified in the third, fourth, and fifth lines of *Newcastle* (C.C.H. 20) the first and second sections of the first phrase are parallel, as are also the first and second sections of the second phrase. In the following tune, *Eternal Light*, only the first and second sections of the second phrase are parallel, the preceding sections being oblique; while, in the first three lines of *Epworth* (C.C.H. 12), the final sections of the first and second phrases only are parallel.

Finally, the initial and responsive sections of one or more sentences may be parallel, either consecutively—as exhibited in the fifth, sixth, and seventh lines of *Hanover* (the sixth line being parallel by contrast obtained by inverse movement), or alternately, as in the first and third and second and fourth lines of *Tallis*. Sometimes the initial phrases of two sentences are parallel, and the responsive phrases oblique (*e.g.* *Mainzer*, *Miles Lane*, *Belmont*), while at other times the initial phrases are oblique and the responsive phrases parallel (*e.g.*, *Dundee*, and—partly by contrast—*St. Mary*). In *Lauds*, already alluded to, the initial phrase of the first sentence is parallel to the responsive phrase of the second sentence; but in the old psalm tune *Windsor* the responsive phrase of the first sentence is parallel, or at least partially so, to the initial phrase of the second sentence. Very frequently, however, phrases are only partially parallel, *i.e.*, some, but not all, of their sections being parallel. This is the case in the fifth and sixth lines of J. W. Elliott's tune, *Day of Rest* (C.C.H., 380).

As this paper, like the majority of its predecessors, is intended to be suggestive rather than exhaustive, we hope sufficient has been said to induce our musical readers to search for themselves for other peculiarities in hymn tune melodies. But we would like to remark that parallelism of sentences is, of course, as

possible as that of phrases, sections, or motives; but owing to the limited length of a hymn tune, parallel sentences are calculated to engender monotony. This, however, has been avoided in *Sharnbrook* (C.C.H. 175), and in *Bracondale* (C.C.H. 11), by modulation, and by some little modification of the responsive phrases of the final sentences.

The rules we have deduced from the practice of standard composers will not invent ideas for those of our readers who attempt musical composition, but the hints given may materially help them towards the art of writing a good hymn-tune melody. At any rate, they will learn that parallelism, either by repetition or contrast, is not monotonous unless unskillfully used or excessively employed. On the contrary, it tends to the economising of thought, which, unless we believe ourselves to be gifted with the melodic facility of the great masters, is no mean acquisition.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

GOSPEL OAK.—An efficient rendering of *Abraham*, a sacred cantata, was given on Thursday evening, 7th of May, at Gospel Oak Congregational Church, by members of Junction Road and Gospel Oak choirs with other friends, under the able conductorship of Charles Darnton, the composer. The whole work abounds with effective solos, in which Miss Lillian Randall (soprano), in "I will praise Thee O Lord," well-earned the round of applause which followed. Miss Northey Burnard, G.S.M., sang the contralto solos with great feeling, and was greatly admired in the rendering of a suggestive air entitled, "There's a sound of war in the valley." A fine contralto solo and quartet, namely, "He that dwelleth," was encored. The tenor solos were taken by Mr. F. H. Barker, while Mr. F. W. Moss undertook the bass, all of which are little gems of composition; Mr. F. H. Barker was especially appreciated in solo, "Have pity, Lord." The choir in the choruses were well in sympathy with the conductor, as the rendering of "Blessed is the man who feareth the Lord" and "O Lord Thou art my God" testified. The accompaniments were played on the organ by Mr. E. Drewett, A.R.C.O., and on the piano by Mrs. F. Ernest; Mr. E. Drewett's clever management of the organ was much admired. The Cantata reflects great credit on its composer, and is well adapted for use in church choirs.

ISLINGTON.—The Psalmody Class in connection with Union Chapel brought its season to a close on Wednesday, April 29th, by giving an excellent performance of *Rebekah* by the late Sir Joseph Barnby; and *The Good Shepherd*, by Mr. J. F. Barnett. The soloists were Miss Florence Monk, Miss Rose Dafforne, Mr. Iver McKay, and Mr. J. A. Macfarlane. Mr. R. Williamson conducted, and Mr. Fountain Meen accompanied both works upon the organ.—On the 15th ult. the members and friends of the Charlotte Street Wesleyan Church Choir met for the purpose of presenting Mr. Charles H. Cullum with a handsome testimonial in the shape of a music cabinet, also a piano stool, in recognition of his services as organist and choirmaster for several years. The Secretary, Mr. Whitehead, in addressing the audience, made re-

ference to the ever-ready and energetic services of Mr. Cullum, to whom, he said, was due much credit for the well-known efficiency of the service of praise in their church, and in wishing him success in his future work he felt sure he was representing the feelings of all present.

KENTISH TOWN.—On Thursday, the 7th ult., the Annual Ballad Concert in connection with the Congregational Church Choir was held. The artistes were Mrs. Bessie Winn, Miss Edith Hands, Mr. Jas. F. Horncastle, Miss Gwynne Kimpton (violin), and Mr. Elliott Winn (musical sketchist). Messrs. H. Gebhardt and Geo. H. Lawrence were the accompanists. Mrs. Winn contributed "Spring is here" (Edith Dick) and "When the tide comes in" (Barnby). Miss Edith Hands gave a charming rendering of "The Gleaner's Slumber Song" (Walthew) and Tosti's "Good-bye," to both of which she responded with an encore. Mr. Horncastle was excellent in "A Song of Thanksgiving" (Allitsen) and "Ritournelle" (Chaminade), and in "I'll sing thee Songs of Araby" as an encore. The humorous portion of the entertainment in the hands of Mr. Winn was a great feature of the programme. "In the Twilight" (Ganthony) with a clever imitation of a cello obligato, "A Christmas Pantomime" (Spurr), together with his duets with Mrs. Winn and the encores they called forth were all highly amusing. Mention must be made of Miss Kimpton's fine rendering of the following violin solos: "Fantasia appassionata" (Vieuxtemps) and "Saltarella" (German). The Choir, under the able conductorship of Mr. Geo. H. Lawrence, rendered the following unaccompanied part-songs in a very commendable manner, showing careful training on the part of their leader: "The Rhine-raft Song" (Pinsuti), "Sweet and Low" (Barnby), "The West Winds, Ho!" (McKendrick), "Whilst Youthful Sports" (Barnby), "O'er the Woodland Chace" (Wareing), and "Softly the Moonlight" (Iliffe), which concluded a most successful concert. The proceeds were devoted to the Choir Fund.

LAMBETH.—Mendelssohn's *Elijah* was performed at Christ Church, Westminster Bridge Road, on Tuesday evening, the 19th ult. The principal vocalists were Miss Georgina Tear, Miss Mary Tunnicliffe, Mr. Ager Grover, and Mr. W. P. Richards. The choruses were well given by the church choir (augmented for the occasion). Dr. F. N. Abernethy ably presided at the organ, and the performance was conducted by Mr. J. R. Griffiths.

VICTORIA PARK.—An excellent concert was given in the Congregational Church on Tuesday, April 28th. The choir, consisting of 100 voices, sang several choruses and anthems very creditably. The solo vocalists were Miss Bessie Spells, Miss Loie Waters, Mr. Horace Ward, and Mr. J. Gladney Wolf. Mr. A. Holding conducted. Mr. Charles Davies, the organist of the church, presided at the organ, and Mr. A. Holding at the piano. Mr. E. Minshall took the chair.

PROVINCIAL.

MANCHESTER.—The Annual Choir Sermons at the Queen's Park Congregational Church took place on May 10th. In the morning "The Chorister" (Sullivan) was sung by Master J. Turnbull, and Ebdon's Magnificat was rendered by the choir. At the evening service a service of praise was given by the choir, Miss Stuart Cummins being the chief soloist. Her rendering of Elizabeth's Prayer was magnificent. The programme consisted of the following: anthem, "Blessed is the Man" (Clarke Whitfield); solo, "There is a Green Hill" (Gounod); anthem, "Sing, O Heavens" (Sullivan); solo, "Elizabeth's Prayer" (Wagner); Miss Stuart Cummins; chorus, "Come,

Mighty Father" (Handel); solo, "The Captive's Prayer," Mrs. Mills. Organ, solo fantasie (Guiraud); solo, "The Heavenly Song," Miss Stuart Cummins; chorus, "Worthy is the Lamb." The choir gave a very good account of themselves, but the collection was disappointing, only amounting to £4 4s. 7d. The organist and conductor was Mr. E. Phipps.

MATLOCK.—A new organ, built by Messrs. Cousins, Sons, and Co., of Lincoln, from a specification of Mr. W. Wright, was opened in the Wesleyan Church on the 7th ult. Mr. Wright presided at the organ, and played several pieces with much acceptance. Miss Maggie Jacques, of Buxton, was the vocalist. Messrs. J. B. Gough, of Belper, Treadgold, of Derby, and Cooper, of Buxton, presided at the organ at the "continuation services."

NORTH BERWICK.—A recital of organ music was given in the parish church on the 14th ult. by Mr. Herbert J. Crumplin, the blind organist of the church. The programme was interspersed with vocal solos, and was as follows:—March Triumphale (Lemmens); solo, "O that thou had'st hearkened" (Sullivan); Andante in F. (Smart); solo, "The Star of Bethlehem" (Adams); Prelude and Fugue in A minor (Bach); solo, "O rest in the Lord" (Mendelssohn); Andante in B flat, Chœur de Voix Humaines (Wely); solo, "Angels, ever bright and fair" (Handel); double chorus, "Fixed in His everlasting seat" (Handel). The audience was very large, and the pieces were well received.

NOTTINGHAM.—On Sunday, April 26th, Sunday School Anniversary Flower Services were held in Friar Lane Chapel, when a former pastor (Rev. J. A. Mitchell, B.A.) preached special sermons. The organist, Mr. E. Lawrence Manning, prepared an excellent musical service, which was much enjoyed by a large congregation. The morning anthems were, "Lord, we pray Thee" (J. V. Roberts), "I heard the voice of Jesus say" (E. Minshall); those in the evening being, "O God, who hast prepared" (Gaul), "All Thy works praise Thee" (A. Briscoe). Solos were well rendered by Miss Hornbuckle, Miss E. M. Farrow, Miss Smith, and Messrs. Hunt and Broadhead.

ST. ANNE'S-ON-SEA.—A special musical service was held after the ordinary service at the Wesleyan Church on May 17th. The choir sang Sullivan's "Lead, kindly Light," Miss Walsh gave "The Light of Life" (Veaco), and Mr. James Lightwood played solos by Salomé and Spinney. A large congregation joined in singing some popular hymns.

Correspondence.

A COINCIDENCE.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—In reply to the kind and appreciative letter of Mr. H. Ford Benson, which appeared in your last issue, I may say that the coincidence therein pointed out was mentioned by Mr. J. H. Whippley in the pages of the *Musical Times* of January, 1890. I am, however, much obliged to your correspondent for again directing my attention to the similarity of the initial phrases of the old song "The Vicar of Bray" and Henry Smart's tune *Gloria*, as I may have something to say about this interesting coincidence should I ever have occasion to rewrite my article upon "The Hymn Tunes of the late Henry Smart," which appeared in the NONCONFORMIST MUSICAL JOURNAL of January, 1892.—Faithfully yours, ORLANDO A. MANSFIELD.

Woolloomooloo, Torquay.

May 1st, 1896

Reviews.

The History of Mendelssohn's Oratorio, "Elijah." By F. G. Edwards. Novello and Co., Berners Street, W.—Mr. Edwards is regarded as the authority on all historical matters concerning Mendelssohn and his compositions. For years he has made it a study. He has been fortunate in having access to many letters of the famous composer. In this most readable and entertaining volume we have the results of the author's research. Several letters appear here for the first time; also a likeness that has not hitherto been made public. Other portraits are given, and what is specially interesting is a fac-simile of the metronome time for each number in the oratorio, in Mendelssohn's own hand-writing. All lovers of *Elijah* should possess this work. It is altogether admirably got up.

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ORGANIST.—In almost every Congregational Church we know where the Hymnal is used, "Amen" is sung at the end of the hymn.

STUDENT.—Yes, you will find a pedal board fixed to your piano of great help to you. We have seen Rumeris pedals in use, and can speak well of them.

A. J. B.—It is an American publication, and can only be procured direct.

W. W.—Study Mendelssohn's Sonatas. Try No. 2.

FORTE.—It is impossible to advise you without much further information. Apparently you are right.

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DRS. HOPKINS and Bridge, and Sir W. Parratt are to assist the Liverpool Corporation in selecting a successor to Mr. Best.

Accidentals.

"DON'T some of these old songs haunt you?"

"No; I've never murdered any of them."

THE editor of a London paper recently solicited answers from prominent people to the question, "What is your favourite hymn?" publishing answers under the heading of "Hymns that have Helped me." The *Sketch* suggests the following to supply the deficit caused by those not answering:—

Dr. Jameson—"Hold the fort, for I am coming."

Jabez Balfour—"There is a happy land, far, far away."

Mrs. Beasant—"O for a faith that will not shrink!"

Mr. Maskelyne—"Now my tongue the mystery telling."

Alfred Austin—"How welcome was the call."

Edison—"Lead, kindly light."

The First Lord of the Admiralty—"A little ship was on the sea."

Messrs. T. Cook and Son—"From Greenland's icy mountains."

Mr. Chamberlain—"I was a wandering sheep."

Sir Wilfrid Lawson—"Shall we gather at the river?"

Sir Edward Clarke—"Brief life is here our portion."

Mr. W. T. Stead—"Bishop of the souls of men."

Jessie Collings—"Now the labourer's task is o'er."

IN one of the parish churches in Lanarkshire a middle-aged man named John Thomson held the position of precentor. Not knowing the music, he had to sing the tunes from memory. On one occasion, when he was attending an evening service in the Free Church, the minister gave out the well-known 54th Paraphrase, "I'm not ashamed to own my Lord," to be sung to a tune that Jock had never heard before. Learning the tune off by heart, he resolved to sing it the first chance he got. He had not long to wait, for on the following Sunday his own minister gave out the same words, "I'm not ashamed to own my Lord." Jock, standing up, began his new tune; but he only managed the first three words, "I'm not ashamed," when it vanished from his mind. Not in the least put about, Jock started once more, but had to stop at the same words, "I'm not ashamed," upon which his brother, standing up in his pew, exclaimed in a loud voice: "Weel, Jock, if ye're no' ashamed ye might be."



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Intermezzo. James Lyon.

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Caprice. Walter Porter, F.R.C.O.

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DRS. HOPKINS and Bridge, and Sir W. Parratt are to assist the Liverpool Corporation in selecting a successor to Mr. Best.

Accidentals.

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THE editor of a London paper recently solicited answers from prominent people to the question, "What is your favourite hymn?" publishing answers under the heading of "Hymns that have Helped me." The *Sketch* suggests the following to supply the deficit caused by those not answering:—

Dr. Jameson—"Hold the fort, for I am coming."

Jabez Balfour—"There is a happy land, far, far away."

Mrs. Beasant—"O for a faith that will not shrink!"

Mr. Maskelyne—"Now my tongue the mystery telling."

Alfred Austin—"How welcome was the call."

Edison—"Lead, kindly light."

The First Lord of the Admiralty—"A little ship was on the sea."

Messrs. T. Cook and Son—"From Greenland's icy mountains."

Mr. Chamberlain—"I was a wandering sheep."

Sir Wilfrid Lawson—"Shall we gather at the river?"

Sir Edward Clarke—"Brief life is here our portion."

Mr. W. T. Stead—"Bishop of the souls of men."

Jessie Collings—"Now the labourer's task is o'er."

IN one of the parish churches in Lanarkshire a middle-aged man named John Thomson held the position of precentor. Not knowing the music, he had to sing the tunes from memory. On one occasion, when he was attending an evening service in the Free Church, the minister gave out the well-known 54th Paraphrase, "I'm not ashamed to own my Lord," to be sung to a tune that Jock had never heard before. Learning the tune off by heart, he resolved to sing it the first chance he got. He had not long to wait, for on the following Sunday his own minister gave out the same words, "I'm not ashamed to own my Lord." Jock, standing up, began his new tune; but he only managed the first three words, "I'm not ashamed," when it vanished from his mind. Not in the least put about, Jock started once more, but had to stop at the same words, "I'm not ashamed," upon which his brother, standing up in his pew, exclaimed in a loud voice: "Weel, Jock, if ye're no' ashamed ye might be."



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